









it is, both in construction and flavour, rather like a cross between a lemon and an orange. It is a delicious fruit. Last, but not least, there is the redoubtable durian, which is the emperor of fruits. Of this I am not competent to speak. Our illustrious naturalist and socialist, the first savant of the Malay Archipelago, Mr. Alfred Wallace, thus describes it—"The fruit is round or slightly oval, about the size of a large coconut, of a green colour, and covered all over with short stout spines, the bases of which touch each other, and are consequently somewhat hexagonal, while the points are very strong and sharp. It is so completely armed that, if the stalk is broken off, it is a difficult matter to lift one from the ground. The outer rind is so thick and tough that from whatever height it may fall it is not broken. From the base to the apex five very faint lines may be traced, over which the apex arch a little; these are the sutures of the pericarp, and show where the fruit is divided with a heavy knife and a strong hand. The five cells are anti-whirl within, and are each filled with an oval mass of cream-coloured pulp, imbedded in what are two or three seeds about the size of chestnuts. This pulp is the eatable part, and its consistency and flavour are indescribable. A rich butter-like custard, highly flavoured with almonds, gives the best general idea of it, but intermingled with it come wafts of flavour that call to mind cream-cheese, onion-sauce, brown sherry, and other incongruities. Then there is a rich glutinous smoothness in the pulp which no other possesses, but which adds to its delicacy. It is neither acid nor sweet, nor juicy, yet one feels the want of none of these qualities, for it is perfect as it is. It produces no nausea or other bad effect, and the more you eat of it the less you feel inclined to stop. In fact, to eat durians is a new sensation, worth a voyage to the East to experience." Into what a gastronomic ecstasy this admirable description would have cast the immortal author of the *Physiology du Gout*! It is even conceivable that, fatally fired by it, consumed Rudek-like with the champagne of this lady (not of Tripoli but of Bordeaux), the impracticable Frenchman might have left Paris behind, and a mightier authority than old Linacort (1599) had declared that the durian is "of such an excellent taste that it surpasses in flavour all the other fruits of the world." Perhaps even the Borneo poets, who "give it honourable titles, exalt it, and make verses on it" as Doctor Paludanus asserts, had had to give way to the more supreme cult of the amateurs of the Athens of gastronomy.

After sensation of this calibre, a siesta is evidently the best finale. Let us give orders to a chamber "boy" to get us a chair with four coolies for 4.30, and prepare ourselves for further sensations by a nap and a subsequent stroll in the open-air galleries, with the American papers, American drinks, and the occasional weed. Our plan of the hill, passing by the Governor's summer residence, to the observatory. Thence we will descend on the other side, down past the water reservoirs to the settlement on the sea called Aberdeen, and so round the base of the hills into the upper terrace of Victoria, and down to the hotel again.

The chair is a fairly comfortable mode of locomotion. It is of light bamboo construction, hung on two long bamboos, and goes easily to the quick rhythmic pace of the coolies. Leonie de Lille, so far our sole poet of the tropics, in one of the most charming of his *Poemes Barbares* (L. de Manchy), has exquisitely described the poetry of this motion, with the delicious *répétition* and ease. Going up or coming down a gradient, however, to which the Blue Mountain Zigzag or the Toowoomba ascent is comparatively plain sailing, delicious *durian* and ease are somewhat at a discount. Moreover, of course, the chair is not a palanquin—one sits in it, one does not recline. This aspect, nevertheless, is comfortable enough, and in every other respect delightful. You go up the Zigzag through a continuous little forest, with glimpses of the harbour, the coast, the town, the island. A settled effort is being made now in every way to improve the Hongkong climate. All the hills round the town are planted with pine trees, and these, in some parts entirely covering them, give them a peculiar character. Pine-clad hills in the tropics! There is the peculiar peculiarity. And, as you mount, there are all the fairy scenes of the underworld where, under the aromatic pine shade, the waterfalls dance through the tropical foliage and the dead growth of creepers. I remember once in midsummer (it is just a year ago), making the Toowoomba ascent. It is one of the most delightful natural memories I have. There was some effect of trees and underwood and streams. But the trees were the dense, perpendicular Australian forest of the underwood, full of lights and shades from the loitering roof of boughs and leaves was of so different a character. Slowly we moved up in the breeze that was throbbing with the song of the fiery-hearted locusts. We passed from the level of the tree roots to that of the tree tops, then, as the train went scudding along the base of the cliffs we looked out upon a sea of leaves rising and falling, an ocean of verdure waving as far as the eye could reach, to where glassy horizon, hills, and clouds were indistinguishably mingled. Here, in this Hongkong hill, as we rise out of the woods, with its different the panorama! The harbour, with its little steamers, junks, launches, sampans, lies in small perspective at our feet as in a *caméra obscura*. The town also is there, covered with its haze of slowly rising smoke. The two quarters—the European and the Chinese—are very distinct now. The military precautions—the fortifications and mounted guns ready to sweep the streets and annihilate the further quarter—are apparent. We have the whole life of the place before us. This is Victoria! This is the *entrepôt* city of the far west and of the far east of Europe, and of Asia. In how many years will it be that man, standing here, will see an empty harbour and a moribund city? We cannot tell. This place is merely a convenience. Its power and prosperity are purely artificial. It is a mushroom among cities. But Melbourne? but Sydney? but New York? but London herself? What more are they? There are mushrooms and mushrooms. Where are Nineveh and Babylon? Where is Carthage? Where is the Rome of the Romans? Venice was the London of the Middle Ages; and what is Venice to-day?

Joy and sorrow are twins, like pleasure and pain. We look at it and we are glad, and then we remember, tearfully that it is not so. O! then, when you are standing here, you shall not be the last one standing upon another! "Mush, with her beautiful duality," as Emerson says, her sweetness and sadness, is the truest expression of all contemplation. I can hear, coming and going on the gentle wind, the strains of the band. To those who hear it at the Governor's garden party, there, just behind and below, men and women, youths and maidens, are a sign of the pleasure and the pride of their life and civilization. To me it is a gentle reminder. The sun is gone, the evening is here, and the descent of the "sister" side, down the hill, is a gentle reminder of the fact that the city is a mushroom among cities. It is a gentle reminder of the fact that the city is a mushroom among cities. It is a gentle reminder of the fact that the city is a mushroom among cities.

Nowadays a different method prevails. The ordinary man, on the stage, is played as an ordinary man, the exception being when some character acting is required or when a modern comedy contains the anomaly of an actor who clings to what are known as the traditions. The gentleman of the cast is a gentleman in the scene; he acts, or rather conducts himself as such; he knows how to behave in a dress suit and in a drawing-room set. Even the polished villain in one of development and not of that deadly, ringleted and "Mephistophelean" type, who was recognized as "the evil genius of the piece," directly he set foot on the stage, he is largely natural away from the footlights as when he has his glare in his face, and the requisites of a gentleman being essential to his calling, we welcome him to our drawing-rooms and introduce him into our clubs and generally regard him as an ordinary but clever member of society. It is not for one moment to be understood here that we draw a line between this time and the past, and say that on this side actors are gentlemen and that on the other side of it there were no actors who were, but who simply wish to emphasize the fact that the "traditions" before referred to kept actors as a manorial class to themselves. Of course every one knows that this change is due almost entirely to the class of plays which is now the vogue. The tone and standards of the classic drama have not been entirely discarded, but the robust gentlemen who successfully assume them can be almost counted upon the fingers of one hand. There is no one who will dare say that Shakespeare is not immortal, but his plays are not for all time, but surely that is not a fatal defect in his plays. We see that the "traditions" before referred to kept actors as a manorial class to themselves. Of course every one knows that this change is due almost entirely to the class of plays which is now the vogue. The tone and standards of the classic drama have not been entirely discarded, but the robust gentlemen who successfully assume them can be almost counted upon the fingers of one hand. There is no one who will dare say that Shakespeare is not immortal, but his plays are not for all time, but surely that is not a fatal defect in his plays. We see that the "traditions" before referred to kept actors as a manorial class to themselves.

Scotland. The rock is abundant, and the culture so sparse. The central strata, that which runs down to the dam and reservoir at the bottom, is quite like a *barrow*. Of such contrasts is this strange island made up. We stop from time to time to get out of the chair and walk a little, clambering along by the water. And so at last we reach the sea and the little settlement, and the castled Jesuits pacing gravely, along, some murmuring their missal, while from within the chapel choir, the chant of some hymn like that beautiful one Chopin gives us in his *Eleventh Nocturne*. Contrasts once more! And they do not cease as we pass along the sea road, patrolled by the police, armed to the teeth, for there have been some daring robberies made here of late in broad daylight. Lift up your eyes now, and look at the pine-clad hills! Only the tops are bright with sun. All below is shaded deep-green. We pass on round to the town. There, on the left, just before we reach the first regular town terrace, is the Chinese burial-ground. It is very scattered, and seems to have no order. Here, too, there are the rich and the poor—here too, in death no less than in life. There are the large horse-shoe-shaped graves and vaults of the rich merchant, and the mere hole, marked with a stone or a stick, and sometimes not apparently marked at all, of the humble coolie. What matters it? In the eyes of God who "is a spirit," equally as in the eyes of Nature, who is a force, one human form is as last but as another. We are passing in at the town terrace, and back into busy life again. But we shall not forget that "this is the law of Nature, that the one peace awaits us all."—*Sydney Herald*.

## THE ACTOR-MAN.

The social position and relations of the actor have undergone many curious changes. When Girck tragedy flourished and the players shined to a whole city's population through the brass mouth-pieces of their masks, the player was a gentleman and an important one. He was held in high esteem and was often a leader of men. Even the parts of the chorus were frequently filled by volunteer performers of birth and station. But when the atmosphere of religious solemnity was cleared away and dramatic performers began to form a profession apart, they were soon regarded with disrespect. The Roman drama never had any high standing from the first. The actors were nothing more than buffoons, who tramped about in coarse and grotesque farces, and at no time during the republic were they regarded as possessors of a single honorable quality. Under the amateur system, actors were subjected to that "impoverished" erratic patronage, but they could not stand this unaccustomed sunshine, and fought so much among themselves for the crumbs of favor, that they were inconspicuously kicked out of Italy. Then in another Emperor's spasmodic pleasure they were brought back and fêted once more; then banished by Domitian, again exiled by Nerva, and finally expropriated for good and all by Trajan.

The first actors in England bore a strong family likeness to the Roman mummery, and were generally a part of some robber baron's household, classed with his dogs and cooks and valets. The were looked at askance in Shakespeare's day, were treated with little-handed courtesy in Garrick's time, and were considered with no particular good favor when Forrest awoke the poetry of the theatre. Nowadays, however, except in the case of certain purblind formalists, the actor is recognized as a proper member of society. This is largely because of our better knowledge of him, and because in that increased intimacy we have found him to be very much such a mortal as ourselves—full of weaknesses, a strong points, subject to vanity and temptations, given to just such tempers and gentleness as we find reading the same books, holding the same variety of political opinions, prone to argument, susceptible to flattery, open to honest advice, in his way, noble in deeds, charitable, unfaithful, upright in motive, led astray by passions—the very same compound mortal as ourselves.

This humanity of the actor, however, has not been always displayed to his fellow players on life's stage, and it has really only been brought to the surface during the regime of natural acting, a regime that does not go further back than the latter years of the present generation. The stamp, the dragging foot, the crooked knee, the exaggerated bow, the stiff-jointed elbow, the glaring eye, the stentorian breathing and the fearsome snarl are all things of the past. Yet they are of the recent past, and the theatre-goers of to-day need not possess memories of these things were deemed the requisites of the stage. A clever reminiscence of the unnatural creature who dealt in all these tricks of manner was shown on the local stage a few nights ago, and no one who saw the sober antics, the stupid affectations and stilted fashion of the unappreciated "genius," but must have seen, too, how impossible it would be to accept such a being as "one of us." He lived in a realm of his own, he circulated in an eccentric orbit, he was artificial from top to toe, an unnatural, fantastic, exotic and denatured being, who was an "actor" and who could be nothing else.

Nowadays a different method prevails. The ordinary man, on the stage, is played as an ordinary man, the exception being when some character acting is required or when a modern comedy contains the anomaly of an actor who clings to what are known as the traditions. The gentleman of the cast is a gentleman in the scene; he acts, or rather conducts himself as such; he knows how to behave in a dress suit and in a drawing-room set. Even the polished villain in one of development and not of that deadly, ringleted and "Mephistophelean" type, who was recognized as "the evil genius of the piece," directly he set foot on the stage, he is largely natural away from the footlights as when he has his glare in his face, and the requisites of a gentleman being essential to his calling, we welcome him to our drawing-rooms and introduce him into our clubs and generally regard him as an ordinary but clever member of society. It is not for one moment to be understood here that we draw a line between this time and the past, and say that on this side actors are gentlemen and that on the other side of it there were no actors who were, but who simply wish to emphasize the fact that the "traditions" before referred to kept actors as a manorial class to themselves. Of course every one knows that this change is due almost entirely to the class of plays which is now the vogue. The tone and standards of the classic drama have not been entirely discarded, but the robust gentlemen who successfully assume them can be almost counted upon the fingers of one hand. There is no one who will dare say that Shakespeare is not immortal, but his plays are not for all time, but surely that is not a fatal defect in his plays. We see that the "traditions" before referred to kept actors as a manorial class to themselves.

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play from the stock companies of the town. Now the followers of the legitimate have to bring his company with him, and if the truth must be told, it is generally a sorry lot when it is brought. So, too, the blood-curdling melodrama is mainly a memory, and people poke fun at the "villain who still pursues her."

The plays of to-day may be broadly divided into three classes—the farce, the comedy, and the society drama. The first can be dismissed by saying that it mainly depends for its success upon the amount of polka-dot, or pips introduced into the shapeliness of the material put upon the stage, and the comedy and drama both draw much of their inspiration from French and German sources, though in their adaptation they receive a strong local, or rather American, coloring. The characters in these comedies and dramas are those we are acquainted with in our every day life, and the amusing or moving incidents in which they take part are those we read of in the morning papers. Such being the case, we want men and women of flesh and blood to play them, and men and women who know from experience and observation what is required of the varying emotions, and who have the ability to portray. The draft for the stage, then, is not up in the men of the romantic or melodramatic or mugging schools, but upon men who can quarrel as gentlemen quarrel, make love after the fashion of carpet knights, be false to their wives according to the mode, move about among handsome furniture without overturning the tables or breaking the vases, hold their own in a contest of wit, be pathetic without being maudlin, and be intensely angry without clashing the air or chewing the scenery. To this draft of good education have responded, and the stage today counts among its struggling privates and well-paid leaders men who have manners as well as talent, and breeding as well as a knowledge of stage business. It counts unworthy members among its recruits also, but as this is not intended to be an essay on the morality of the stage, that part of the subject need be pursued no further.

Neither is it the province of this article to debate the moot question of the elevation or degradation of the stage from being so largely given over to the drama of to-day. This much, however, may be said in conclusion, that the present style of play very closely represents the present style of society, and if it is the business of the stage to "hold the mirror up to nature" and be the "chronicle of the times," then it is certainly fulfilling its mission.—*S. F. Chronicle*.

## Today's Advertisements.

THEATRE ROYAL  
CITY HALL HONGKONG.  
THIS EVENING,  
the 22nd November, 1888.

THE AMERICAN MUSICAL COMEDY  
AND OPERA COMPANY.

DIRECTORS: MR. P. W. WILLARD.  
JOHN F. SHERIDAN.

VERDI'S POPULAR OPERA  
"IL TROVATORE"

Cast of Characters.

Manrico.....Mr. CHARLES FISHER.  
Conte di Luna.....H. M. IMANO.  
Ferrando.....A. WUTCH.  
Ruiz.....W. CUTTS.  
Inez.....Miss FLO. MORRISON.  
Azucena.....EVA LAMINGTON.  
and MAUDE HARE.

AND THE FULL STRENGTH OF THE COMPANY.

Act. I. Sc. 1.—Street.

Act. II. Sc. 1.—Gipsy Camp.

Act. III. Sc. 1.—Cloister.

Act. IV. Sc. 1.—Grounds of Conte di Luna.

Act. V. Sc. 1.—Leonora's Chamber.

Act. VI. Sc. 1.—Exterior of the Tower.

Act. VII. Sc. 1.—Street.

Act. VIII. Sc. 1.—Prison in the Tower.

CONDUCTOR.....Mr. J. A. ROBERTSON.

PRICES OF ADMISSION:—

Dress Circle and Special Stalls.....\$3.00

Stalls.....2.00

Pit.....1.00

The Plan may be seen and Seats secured at Messrs. KELLY & WALSH, LIMITED.

PEMBERTON W. WILLARD.

Hongkong, 22nd November, 1888. [1153]

VICTORIA LODGE.

No. 1926.

A REGULAR MEETING of the above

SOCIETY will be held in FREEMASONS' HALL, Zeland Street, THIS EVENING,

the 22nd instant, at 8.30 for 9 O'CLOCK precisely.

Hongkong, 22nd November, 1888. [1150]

## To be Let.

TO LET, FURNISHED.

A The Peak, "Dunford," A FIVE ROOMED HOUSE with Tennis Court. Possession from the 15th instant to the 31st March, 1889, or 1890.

Apply to J. Y. V. VERNON, Hongkong, 3rd November, 1888. [1118]

TO LET.

ROOMS in "COLLEGE CHAMBERS."

Apply to DAVID SASSOON SONS & Co. Hongkong, 12th July, 1888. [112]

TO LET.

OFFICES and GODOWNS now occupied by the MESSAGERIES MARITIMES Co. being No. 3, Praya Central.

Possession from 1st February next.

Apply to LAI HING & Co., No. 153, Queen's Road, Central, or C. EWENS, Hongkong, 15th November, 1888. [1162]

TO LET.

A MAGNIFICENT GARDEN, from 1st December next, three well built and handsomely finished HOUSES—Two of Six Rooms each—One of Four Rooms.

Apply to J. J. FRANCIS, Bank Buildings, Hongkong, 7th November, 1888. [1159]

## Intimations.

BIS DAT QUI CITO DAT.

## SOLDIERS &amp; SAILORS FAMILIES' ASSOCIATION.

FOR AIDING THE WIVES AND FAMILIES OF MEN OF ALL BRANCHES OF THE LAND AND SEA FORCES OF THE UNITED KINGDOM.

PATRON: HER MAJESTY THE QUEEN.

PRESIDENT: H. R. H. THE PRINCESS OF WALES.

A BRANCH of this most useful and beneficent Association, now so widely extended over England and India, has been started in this Military command, under the name of THE HONGKONG AND STRAITS SETTLEMENTS SOLDIERS AND SAILORS FAMILIES' ASSOCIATION. It is formed for the purpose of aiding the Wives and Families of men of all branches of H. M. Forces now serving or who shall hereafter serve in Hongkong or in the Straits Settlements, and co-operating generally with the Parent Association in England, by collecting funds and furnishing information about the families of soldiers and sailors serving here, who may need assistance at home. The Association in Hongkong is under the management of a General Committee consisting of—

MR. CAMERON, President.  
MR. MAXWELL, Vice-Presidents.  
MR. BELI-IRVING, MR. BURDON, MR. CRATER, MR. MACKINTOSH, MR. NOBLE.

With Mr. THOMAS JACKSON as Treasurer, and the Undersigned as Honorary Secretary.

The following extract from the Rules is published for general information:—

5.—Any person being a member of the General or any branch Committee, or being an annual subscriber of not less than five dollars to the funds, shall be a member of the Association.

6.—Any donor of not less than Fifty dollars, and any person who shall have collected and paid to the funds of the Association a sum of not less than Three hundred dollars, shall be a Life Member.

7.—Every Regiment or Ship which shall contribute a sum of not less than fifty dollars, and every Incumbent who may grant the use of his pulpit for a sermon in aid of the Association, and from whom a like sum of not less than fifty dollars be received shall also be Members of the Association.

8.—Every Member of the Association shall have one vote at the Annual or any Special Meeting of the Association. A Regiment may vote by its Colonel and a Ship by its Captain or other Commanding Officer; or in either case by any Commissioned Officer in Her Majesty's Army or Navy, nominated in writing for the Regiment or Ship by the Colonel, Captain, or other Commanding Officer.

9.—All annual subscriptions to the Association shall become due on the 1st day of January in each year, and shall be paid to the Treasurer or the Bankers of the Association; Members joining the Association after the 30th of September shall be considered as becoming subscribers from the 1st day of January following.

## LIFE MEMBERS.

Lieutenant-General CAMERON, C.B. THE NORTHAMPTONSHIRE REGIMENT.

MAJOR CHURCHILL, 58th REGIMENT.

No. 5 BATTERY, 1st Brig. E. Div., R.A.

No. 7, 1st Brig. W.

MR. GRANVILLE SHARP, H.M. Customs, B. LAYTON.

THOMAS JACKSON, Esq. HONORABLE C. P. CHATER.

H. N. MODY, Esq. HONORABLE J. BELL-IRVING.

E. R. DEILLIOS, Esq. E. MACKINTOSH, Esq.

J. HOLLIDAY, Esq. HONORABLE P. RYRIE.

J. J. FRANCIS, Esq., Q.C. HONORABLE F. STEWART.

G. E. NOBLE, Esq.

Copies of the Rules may be had on application to the Undersigned.

Subscriptions and Donations are earnestly requested.

For the GENERAL COMMITTEE, JNO. J. FRANCIS, Hon. Secretary.

Hongkong, 13th November, 1888. [1161]

HONGKONG FIRE INSURANCE COMPANY, LIMITED.

ADJUSTMENT OF BONUS FOR THE YEAR 1887.

SHAREHOLDERS in the above Company are requested to furnish the Undersigned with a List of their Contributions for the year ending 31st December last in order that the distribution of the Profits reserved for Contributors may be arranged. Returns not rendered prior to the 30th day of November next, will be adjusted by the Company, and no claims or alterations will be subsequently admitted.

JARDINE, MATHEWSON & Co., General Managers.

Hongkong Fire Insurance Co., Ltd.

Hongkong, 15th October, 1888. [11045]

CHINA FIRE INSURANCE COMPANY, LIMITED.

ADJUSTMENT OF BONUS FOR THE YEAR 1887.

SHAREHOLDERS are hereby requested to send in to this Office a List of their Contributions of Premiums for the year ending 31st December last in order that the proportion of Profit for that year to be paid as Bonus to Contributors may be arranged. Returns not sent in before the 30th instant, will be made up by the Company, and no subsequent claims or alterations will be allowed.

By Order of the Directors, JAS. B. COUGHTRY, Secretary.

Hongkong, 1st November, 1888. [1109]

MACAO.

WANTED to purchase, in a good situation in Macao, Small FAMILY RESIDENCE commanding sea-view. Price must be Moderate. Apply with full particulars, by letter only, to W. H. Hongkong Telegraph Office, Hongkong, 25th September, 1888. [1014]

FOR HIRE.

THE "Pillar" Launch, "Pillar" is always kept under steam of Pedder's Wharf and is at the service of the public for proceeding to and from Steamers, Pinnas, and Bathing Parties, etc.

For particulars apply to CRICKSHANK & Co., Ltd., Hongkong, 25th September, 1888. [1014]

## Intimations.

NOTICE.

WANTED, from the 1st December, 2 or 3 BOARDERS, by the week or month. First Class Accommodation—European House with Gas and Water laid on, and every home comfort.

Terms moderate. Apply to X. Y. Z., Office of this paper.

Hongkong, 21st November, 1888. [1186]

THE EAST BORNEO PLANTING COMPANY, LIMITED.

THE STATUTORY GENERAL MEETING of this Company is POSTPONED and will be held at the HONGKONG HOTEL, on MONDAY, the 3rd prox., at 4 P.M., instead of as previously notified.

H. SHEPPARD, Secretary.

Hongkong, 17th November, 1888. [160]

## NOTICE.

TAKE NOTICE that Mr. CHAN CHAU TAN left my employment on the 31st day of August last and is now in no way connected with my Firm or Business and all authority either to sell or purchase or for any other thing has been withdrawn from him and further I beg to inform the public that the labels on Fire-crackers manufactured or sold by me will bear my old Hong Name of MAEN SHING and without this name attached none will be genuine and any brands without the name "MAEN SHING" or with an additional character will be a fraud and any person found guilty of imitation will be prosecuted and punished according to Law.

Dated this 20th day of November, 1888. MAEN SHING. [183]

## NOTICE.

## Silk and Fire Crackers

THE Undersigned respectfully inform the Foreign Merchants in Canton that for the past twenty years they have carried on business in silk piece-goods in Sai-Hing Street, Canton, under the chop signification of "TSUN SHING," and venture to believe that the superior quality of their goods have given universal satisfaction to their customers. In order to avoid possible imposition they have considered it indispensable to prefix to their designation the surname of the head of the firm, "CHAN" and henceforth the Firm's signification, in the silk branch, will be known as "CHAN TSUN SHING."

Further, in respect of the Fire Cracker branch, which hitherto has been carried on under the title of "MAEN SHING," under which we have acted as sole dealers in Canton for many years and during this period our chop, by reason of the superior quality of the ingredients we employ as well as the first class character of our manufacture, has maintained its pre-eminent position in the markets of the United States of America; but lately numerous fraudulent imitations of our goods have been attempted, which has necessitated, in the interests of the public, our establishing a new Fire Cracker brand that will hereafter be known as the "CONSTITUTION" Cracker. It will be recognised by our old established mark underneath, viz., No. 1 Golden Dragon chop and our new prefixed title "CHAN MAEN SHING" at the bottom of the label of our Fire Crackers.

CHAN TSUN SHING, for Silk Branch.

CHAN MAEN SHING, for Fire Cracker Branch.

N.B.—Fire Crackers without our brand as above, will not be genuine.

Canton, 1st November, 1888. [1107]

MITSUI BUSSAN KAISHA.

SOLE AGENTS FOR THE MIKE COAL MINE.

BUNKER COALS can be supplied to any Steamer lying in the harbour or coming alongside the Kowloon Wharf on application to the Undersigned.

Y. FUKUHARA, Acting Manager.

Hongkong, 19th January, 1888. [105]



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